

# **FREEDOM OF INFORMATION AND PRIVACY ACTS**

**SUBJECT: COMMUNIST INFILTRATION-MOTION  
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

**FILE NUMBER: 100-138754**

**SERIAL:1126**

**PART: 15 OF 15**



**FEDERAL BUREAU OF INVESTIGATION**

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# FEDERAL BUREAU OF INVESTIGATION

Reporting Office <b>LOS ANGELES</b>	Office of Origin <b>LOS ANGELES</b>	Date <b>11/14/58</b>	Investigative Period <b>6/17; 7/1,15; 8/12,14; 9/8,17 22,27; 10/16,27; 11/4,7, 10-13/58</b>
TITLE OF CASE <b>COMPIC</b>		Report made by <b>[REDACTED]</b>	Typed By: <b>jei</b>
ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE		CHARACTER OF CASE <b>INTERNAL SECURITY - C</b> <b>6-1-95</b> <b>Classified by SP12 BTJ/6CM</b> <b>Declassify on: OADR</b> <b>377272</b>	
CLASSIFIED BY <b>2040</b> EXEMPT FROM GDS CATEGORY <b>2+3</b> DATE OF DECLASSIFICATION INDEFINITE <b>8/4/77 mmk</b>			

Synopsis:

Cultural Section of Southern California District, Communist Party (SCDCP) in Hollywood had by far the worst record of accomplishment during drive in behalf of the "People's World" (PW) last June when Cultural finished last of all Party sections, recording only 3.7 per cent of its \$1,000 quota and failing to obtain one new subscription to the Party's press.

In 7/58, informant furnished draft of paper prepared by Hollywood Cultural Section taking national CP leadership to task for past year in appraising the value of culture and art to the Party's movement. This paper was basis for article on subject of cultural problems in the CP, which subsequently appeared in "Southern California Party Forum," a discussion bulletin of the SCDCP. In an article entitled, "The Role of the Artist in Social Change," written by JOHN HOWARD LAWSON, for the book "Toward a Socialistic America," published in New York in 1958, LAWSON decries "the anti-Communist witchhunt since 1947."

Approved <b>[Signature]</b>	Special Agent In Charge	Do not write in spaces below	
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Synopsis continued:

which has established a blacklist in the film, radio and TV industry." The LAWSON article maintains that Socialism dedicates culture to the people and calls for public sponsorship of the arts on a national and local basis. In one of his weekly lectures on 11/4/58; however, LAWSON championed the recent action of the U.S.S.R. toward Nobel Prize winner, Soviet writer PASTERNAK. In 3/58, for second straight year, annual award of Motion Picture Academy of Arts and Sciences for best screen play adapted from a book was confused by claims that the winning writer was not the true author and that screen credit for "Bridge on the River Kwai" was withheld from a so-called "blacklist" writer, who was one affiliated with the CP. STANLEY KRAMER's recent film, "The Defiant Ones," which has been receiving consistently excellent ratings from critics, reported to have been written by HAROLD SMITH and NEDRICK YOUNG, who reportedly have had CP affiliations. Arts and Research Foundation's documentary on Los Angeles called "The Savage Eye", reported to have been shelved for the time being, due to absence of script-writer BEN MADDOW in Europe. [REDACTED]

[REDACTED] (C) A number of ex-CP members and suspects are currently employed in Hollywood film industry. Current data re "Hollywood 10," who served sentences for contempt of Congress in 1947 noted. (S)

- P<sup>2</sup> -

DETAILS:

AT LOS ANGELES, CALIFORNIA

HISTORY AND DEVELOPMENT OF THE  
COMMUNIST PARTY (CP) IN HOLLYWOOD

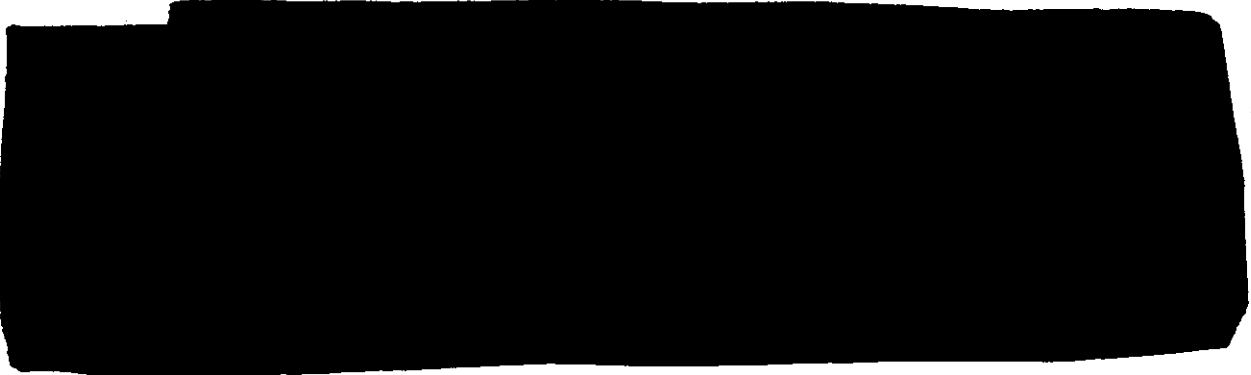
On June 17, 1958, T-1 furnished information which indicates the marked degree of deterioration of so-called cultural activities of the Southern California District, Communist Party (SCDCP) at the present time. In connection with the annual drive in behalf of the "People's World" (PW), the results as of June, 1958, reflected that the Cultural Section had by far the worst record of accomplishment of any of the Party Sections recorded. The quota for this Section had been set at

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\$1,000.00. Yet, as of June 17, 1958, Cultural had raised exactly \$37.00 of this amount, or only 3.7 per cent of its quota. This placed the Section last in the standing of accomplishment by Sections. Furthermore, the Cultural Section recorded not one new subscription to the PW obtained as of above date.



On July 1, 1958, T-1 furnished a copy of a five page draft of a paper entitled, "What and Why is Culture" that had been prepared by a number of members of the Cultural Section of the SCDCP and submitted to the District Council for consideration of what the authors considered very real and pressing questions of considerable concern to the cultural elements of the Party.

This paper pointed out that in the nearly two years between the Twentieth Congress and the recent meetings of the National Executive Committee of the Party, differences among the leadership had served to divide the membership into warring splinter groups with result that new lows in demoralization had been reached along with big losses of membership. The paper criticized what it called Party debate which it characterized as "false fronts for personal power struggles," rather than consideration of the real issues.

It went on to criticize the Party's past history of neglect of cultural questions, and it suggested this as one reason for the backwardness of the Party in theory which has led to monumental blunders in practice. It specifically referred as examples of past Party mistakes to "such phenomena as the (ALBERT) MALTZ controversy, the publication of such

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pathetic 'theoretical' works as HOWARD FAST's Literature and Reality, V. J. JEROME's The Negro in Films, and JOHN HOWARD LAWSON's Film in the Battle of Ideas."

The paper suggests that this is the proper time to make a new beginning on the cultural front while the opportunity still exists, because "the Party we have known and served may not be here in any recognizable form." It suggests a number of steps that might be taken to correct the Party's past thinking relative to its cultural members, as follows:

1. Give more recognition to culture as a means of long-range value to the Party's movement. Stop belittling the over-all strategic value of art to the Party as in the past when its value was considered limited to the "agitprop, as handicraft and word craft, as poster-making and speech-writing, to dress up a hall or enliven a meeting, or in the form of a 'big name' recruited to Party ranks for the sake of prestige and publicity."
2. Stop making the cultural worker a second-class citizen in the Party's movement, "welcome to pay dues and concoct agitprop material but unheeded when he attempts to extend the existing limits of consciousness or to criticize the cultural backwardness of Party work."
3. The Party's National leaders should plan some systematic effort to raise the cultural level of the membership, particularly their own, and stop the past over-emphasis on content to the neglect of form. "Party lingo has become a kind of shop-talk which not only bewilders the masses outside the Party but fails to communicate effectively within it."
4. Disregard for truth out of regard for authority has corrupted the Party's critical faculties; has adulterated its scholarship, art, education and thinking; and this in turn has hurt the quality of the day-to-day Party work.
5. The low level of development of the Party in the theoretical sphere has a definite relationship to the Party's past approach to art. The Party "is shot through with philistinism" from top to bottom.

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The above paper was the basis for an article which subsequently appeared in the current issue of "Southern California Party Forum," a discussion bulletin of the SCDCP, published for Party members only.

On August 18, 1958, T-3 furnished a copy of this bulletin containing the article on the subject of cultural problems in the Party, which was submitted by the Cultural Section. Following are pertinent excerpts therefrom:

"Throughout our party's history, our leaders have disposed of cultural matters by the simple device of 'Let Jerry handle it.' Party programs have rarely even mentioned the word 'culture.' It is therefore encouraging to note that a section of the Discussion Outline is devoted to the subject, and we hereby accept the invitation to pose some questions in our area.

"Because the present moment is one in which there is unanimity on the recognition of an existing crisis--if on nothing else--we believe this is the proper time to make a new beginning on the cultural front. If it is let slip, such an opportunity may not occur again; for the party we have known and served may not be here in any recognizable form.

"What, then, is considered to be the place and function of artists, scholars, writers, professionals, in the Party? in the working-class movement? in the program for socialism? Have they anything useful to offer in their professional capacity? In the past, the party theoretical organ has been devoted to Marxist analyses of every sort of problem - save one: culture. Culture has been segregated in special cultural organs, and 'cultural work' has been carefully distinguished from mass work. The word 'culture' did not even appear in the draft resolutions of party policy in 1948, 1952 and 1956, despite every effort by intellectuals to have the subject included. The cultural

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worker has been a second-class citizen in the movement, welcome to pay dues and concoct agitprop material, but unheeded when he attempts to extend the existing limits of consciousness or to criticize the cultural backwardness of party work. Is this the best he can expect in the future?

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"In the past overemphasis on content and neglect of form has led to the increasing deterioration of communication both within the party and between it and the American people whom we hope to persuade to accept our views. More and more, party lingo has become a kind of shop-talk which not only bewilders the masses outside the party but fails to communicate effectively within it. Thus sloppy form results in the obfuscation of content. This intolerable state of affairs leads us to inquire whether our national leaders plan any systematic effort to raise the cultural level of the membership, particularly their own--or whether they are going to be too busy teaching to find time to learn? Are they satisfied with the jargon in which they swaddle and suffocate their scientific analyses, resolutions and directives? Do they realize that worn-out formulae in communication indicate worn-out formula thinking? and aggravate the complaint? and that this has contributed to our theoretical smog? If so, what do they propose to do to correct the situation?

"Every one of these questions, we contend, bears directly on the fundamental problems facing us all: whether there is to be a party and if so, what kind of party it is to be. If we are to make socialism in our time, we need to begin educating and training not only our minds, but our emotions and consciences else the 'socialism' we make may turn out to be a travesty."

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Mr. RICHARD J. COLLINS, Hollywood film writer, a self-admitted former member of the CP's organization in the film industry from 1938 to 1948, on April 1, 1951, advised SA [REDACTED] that LAWSON was the CP's foremost figure in its organization within the film industry during the period of COLLINS' affiliation therewith.

JOHN HOWARD LAWSON authored a chapter entitled, "The Role of the Artist in Social Change," which appeared in a book entitled, "Toward a Socialistic America," published in New York in 1958, which was reported to be a symposium of essays. The book was edited by one HELEN ALFRED.

In regard to HELEN ALFRED, "The Worker," an East Coast Communist newspaper, in its statement of ownership dated October 6, 1957, lists HELEN ALFRED's name as one of the owners of the Publishers New Press, Inc., which publishes "The Worker."

In LAWSON's essay, he deals with the subject of how art relates to social change and the author stresses "the present detachment of arts from any concern with social issues." According to LAWSON, a number of tendencies in contemporary culture are:

1. "The anti-Communist ~~with Communist~~ which has shadowed American life since 1947, has established a black list asking hundreds of professional people in film, radio and television, and the climate of fear limits freedom in every field of art, science and education;
2. Opportunities for Negro artists are limited in many areas of artistic expression, and there are other areas from which Negro artists are wholly excluded;
3. Employment is spotty and economic opportunities are shrinking for American cultural workers;
4. Artists tend to avoid themes that are 'controversial' or politically suspect, and emphasize erotic or psychological problems;
5. Critics are inclined to take a gloomy view of the status of the arts.

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On November 12, 1958, T-4 furnished information concerning the weekly lecture by JOHN HOWARD LAWSON at 800 South Plymouth Avenue, Los Angeles, on November 4, 1958. As is his custom, LAWSON talked on general matters and answered questions from the audience for a time before beginning his lecture, which this evening was on the Russian CHEKHOV.

With regard to the recent elections, LAWSON commented that the election results showed clearly the people's desires for a change and in his opinion constituted a death kneel for (Vice President RICHARD) NIXON. LAWSON said he was happy over the defeat of the reactionaries and that the political trend is more toward the liberal. However, he commented that "there is now a great deal of work ahead for us to guide the people's desires in the proper channel."

Thereafter, LAWSON discussed at some length the recent awarding of the Nobel Prize to the Russian author, BORIS PASTERNAK. LAWSON characterized PASTERNAK's award winning book as horrible and the main character in it as one who does not know what he believes in and one who certainly does not know the meaning of the Russian revolution. LAWSON characterized the book's main figure as an idiot rather than a hero. LAWSON expressed sorrow for PASTERNAK for his own lack of understanding; and in so doing, LAWSON commented that this is the trouble with most intellectuals in our own country as well--they vacillate and never acquire a firm understanding.

LAWSON went on to tell his audience that just because the Soviet Union censored author PASTERNAK, it does not necessarily mean that there is no freedom for writers in Russia. According to LAWSON, there certainly is as much freedom for writers in Russia as in the United States and LAWSON cited his own case as an example of lack of writing freedom in this country. Russia, he said, has and must maintain certain standards by which she judges which books are to be printed. LAWSON characterized the award of the Nobel Prize to PASTERNAK as a political move because it was interpreted as being anti-Soviet. He said

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he could not understand how the publication "Nation," which he regards as a very good publication, could favorably review the book, but then he commented that the "Nation's" political writings are far better than its book reviews anyway.

LAWSON went on to say that everyone is so busy trying to tell the Soviet Union how to run its propaganda. He said he felt sure the Soviet Union knows what its doing with its propaganda and he doubted whether a man in South Africa is going to be much concerned whether or not Russia allows PASTERNAK to accept the Nobel Prize. According to LAWSON, the Soviet Union aims its propaganda for a much wider range than just intellectuals. LAWSON expressed the opinion that actually PASTERNAK's book was not exactly anti-Soviet anyway. He completed his comments on this subject by noting that the Soviets had offered PASTERNAK a chance to leave Russia, which the latter did not apparently desire to do.

COMMUNIST INFILTRATION OF  
INTELLECTUAL GROUPS

None.

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COMMUNIST INFILTRATION OF  
MOTION PICTURES AND PLAYS

For the second consecutive year, the annual award of the Motion Picture Academy of Arts and Sciences for the best screen play adapted from a book was confused by claims that the winning writer was not the true author at all but that the screen credit was withheld from a so-called "blacklisted" writer who has once been affiliated with the Communist Party (CP).

Among numerous awards won by the film "Bridge on the River Kwai" was one for the best adaptation of a screen play from a book. At the time this particular award was announced, it was stated that so many had worked on the script that it was decided to give the award to the French author of the book, PIERRE BOULLE.

According to newspaper publicity at the time, shortly after the awards were given out, film writer CARL FOREMAN claimed that he was responsible for writing the main script in the picture, but that he had not been given screen credit for the effort. According to a news dispatch printed in the "Los Angeles Examiner," FOREMAN in London offered to prove he was the author of the movie script by pointing to two characters in the picture who bore the names of two of FOREMAN's personal acquaintances whom he always includes in his scripts.

According to T-5, FOREMAN has appeared before the House Committee on Un-American Activities (HCUA) on several occasions in past years; and although he has admitted his past membership in the CP, he has never been completely cooperative. He has consistently refused to name anyone else he knew in the CP movement in the film industry.

It is recalled that a year ago the Academy of Motion Picture Arts and Sciences awarded the best motion picture "Oscar" to a writer named ROBERT L. RICH for the story "The Brave One," which was produced in motion picture form by the King Brothers, Inc., Hollywood producing company. Shortly afterward the winning writer, RICH, disclosed that he had not written the story at all and as a matter of fact was not even a writer. According to RICH, DALTON TRUMBO was the true author, a fact which was known to the King Brothers.

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The 1952 Annual Report of the House Committee on Un-American Activities identifies DALTON TRUMBO as a writer who had been named in sworn testimony before the Committee as having been affiliated with the CP organization within the film industry. TRUMBO himself appeared under subpoena before the Committee in October, 1947, but refused to affirm or deny past or present membership in the CP.

With regard to the "Bridge on the River Kwai," MARTIN BERKELEY, screen writer and former CP member, advised SA [REDACTED], on April 11, 1958, that the connection of CARL FOREMAN with the story was known in some quarters in Hollywood last year before the picture was made. According to BERKELEY, it was FOREMAN who originally bought the rights to the book and wrote a screen adaptation of it. FOREMAN sold it to SAM SPIEGEL who produced it in a deal with Columbia Pictures. Last year a spokesman for the anti-communist group called Motion Picture Alliance contacted Columbia Pictures in regard to CARL FOREMAN's connection with the production; and when a Columbia official queried SAM SPIEGEL about it, the latter denied that FOREMAN had any connection at all with it. However, SPIEGEL subsequently admitted he purchased the rights to the story from FOREMAN, but maintained he, SPIEGEL, was not using any of FOREMAN's writing material in the picture. BERKELEY characterized SAM SPIEGEL as an individual who was out after "the almighty dollar" but with no past or present communist affiliations so far as is known.

The "Los Angeles Times" for March 28, 1958, in considering the confusion and rumors surrounding the writing awards for the best motion picture in the last two years, noted "...what a strange and ironical commentary on Hollywood are these rumors! - that our best screenplays are being ghost-written by our best self-exiled writers."

#### "The Defiant Ones"

The August 8, 1958, issue of "Life" magazine under the subject of movies refers to a new film release called "The Defiant Ones" produced and directed by STANLEY KRAMER. The magazine rates the picture as superb; and it is noted that other critic reviews of this film have also given it an excellent rating along with the estimate that the picture

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may well warrant an "Oscar" nomination for this year by the Academy of Motion Picture Arts and Sciences.

The story of "The Defiant Ones" involves the escape of two convicts, one white, the other Negro, from a work gang in the South, who are bound to each other by four feet of iron chain. The story follows their adventures in attempting to outrace a posse and its bloodhounds and shows how in the process of their flight their relationship changes. As "Life" expresses it, they are "thus bound in reality and in symbol" and "...the chain means that the fate of one will be the fate of the other."

According to the "Hollywood Reporter," daily trade publication of the Hollywood film industry, in its issue of October 21, 1958, under a Mexico City date line, after eight days of distinctly anti-American atmosphere pervading the current film festival in Mexico City, "the tables turned on Saturday night when STANLEY KRAMER's "The Defiant Ones" was shown in the huge National Auditorium and was enthusiastically cheered by a throng of 8,000." The newspaper item stated that until that time the festival had become notorious for its communist-inspired demonstrations of anti-Americanism, and on the day the festival opened, October 10, 1958, the communists had a very vocal claque on hand; that when the American Flag was run up, the U. S. colors were greeted with boos and catcalls, while the Soviet Flag was greeted with cheers. However, as a result of the enthusiasm with which KRAMER's picture "The Defiant Ones" was received and cheered, it was regarded as a sort of "diplomatic triumph" for the United States.

With regard to the authorship of "The Defiant Ones," on August 12, 1958, RICHARD J. COLLINS, motion picture film writer and one time member of the CP in Hollywood from 1938 to 1948, advised SA [REDACTED] that the writers who are credited with this picture are HAROLD SMITH and one NATHAN DOUGLAS. COLLINS recalled that SMITH was a member of the CP Writers Branch with him in Hollywood during the 1940's. COLLINS also advised that he believes NATHAN DOUGLAS is the pen name of a writer whose true name is NEDRICK YOUNG; and COLLINS is fairly certain that YOUNG was also a party member at one time, although COLLINS could not be as definite about it as he is regarding HAROLD SMITH.

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COLLINS advised that it comes to him by hearsay that when a newspaper reporter recently inquired of Stanley Kramer Productions regarding the authors of the story for "The Defiant Ones," WILLIAM BLOWITZ, publicity man for KRAMER, admitted that NATHAN DOUGLAS is actually NEDRICK YOUNG but that KRAMER was not aware of that fact when he bought the story.

In regard to the above-mentioned persons, the following is noted:

During an interview by SA [REDACTED] with DAVID LANG, Hollywood film writer, on November 7, 1952, LANG admitted that he, himself, had been a member of the CP's organization in the Hollywood film industry from 1942 to 1947. He recalled HAROLD J. SMITH, writer, as a member of one of the writers branches of the CP organization at that time.

With regard to NEDRICK YOUNG, on August 13, 1958, SA [REDACTED] ascertained from [REDACTED] of the Membership Division of Writers Guild of America, west (WGA,w), that NATHAN DOUGLAS is in fact a pseudonym of writer NEDRICK YOUNG; that YOUNG was an associate member of the old Screen Writers Guild (SWG) in 1945. He was suspended therefrom in 1953 for not filing a record of his income with the guild. In January, 1958, YOUNG returned as associate member of WGA,w, which is the successor to SWG. YOUNG's most recent prior screen credit was "Jailhouse Rock" for Metro Goldwyn Mayer which starred ELVIS PRESLEY.

On April 10, 1953, information was received from T-5 to the effect that NEDRICK YOUNG, actor and writer, had testified before the HCUA at Los Angeles on April 8, 1953. However, other than to answer a few routine questions regarding his date and place of birth, YOUNG refused to answer any questions of the Committee on the basis of his rights under the Fifth, Ninth and Tenth Amendments to the Constitution.

On December 27, 1954, information was received from T-6 to the effect that NED YOUNG during the earlier part of that year was a member of the Writers Section of the Los Angeles County Communist Party.

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With regard to WILLIAM BLOWITZ referred to above as publicity man for Kramer Productions, T-5 advised on November 4, 1958, that during hearings by the HCUA at Los Angeles in September, 1951, WILLIAM BLOWITZ appeared as a witness and during his testimony admitted that he had been a member of the CP in Hollywood during 1944 and 1945.

With regard to STANLEY KRAMER, film producer, MARTIN BERKELEY, Hollywood film and TV writer and admitted former member of the CP in Hollywood, advised SA [REDACTED], on August 14, 1958, that as far as he knows there is no reliable evidence of past or present CP affiliation on KRAMER's part. KRAMER has produced a number of so-called big productions, including "Home of the Brave," "Champion," and "High Noon," among others. In 1952 KRAMER sued a group for \$1,000,000 damages for putting out allegedly libelous circulars when this group which called itself Wage Earners Committee of USA was picketing KRAMER's film "Death of a Salesman." These handbills described producer KRAMER as "notorious for his slanted, Red-starred films," according to the suit. KRAMER reportedly broke up his film producing association with CARL FOREMAN following FOREMAN's appearance before the HCUA in 1951 when FOREMAN was characterized by the Committee as an unsatisfactory witness.

The "Hollywood Reporter," Hollywood trade publication, in its issue of August 4, 1958, carried an article concerning STANLEY KRAMER's appearance before teen-age questioners of NBC-TV's "Youth Wants to Know" program on August 3, 1958. On the subject of "blacklists" in Hollywood, according to the article, KRAMER freely acknowledged he had employed "many people who have been subpoenaed" (by the HCUA). KRAMER did not anticipate that his latest picture "The Defiant Ones" would be banned in southern states.

"The Savage Eye"

On October 28, 1958, Captain STANLEY SHELDON, Public Relations Division, Los Angeles Police Department, advised that he had recently learned from ALICE MC GRATH, Administrator and Public Relations Representative for Arts and Research Foundation (ARF), Los Angeles, that ARF's documentary film on Los Angeles to be called "The Savage Eye" had been temporarily shelved; that this was due to the fact that writer BEN MADDOW,

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to whom was assigned the job of adapting the script to the film footage already completed, is currently out of the country and not actively engaged on work for "The Savage Eye."

According to MC GRATH, MADDOW has been offered a job on a film to be made in Ireland by film director JOHN HUSTON. MADDOW is now abroad conferring with HUSTON.

In regard to ALICE MC GRATH, T-7 furnished information on March 21, 1957, that as of November, 1956, MC GRATH was affiliated with the CP but at that time was in a so-called "leave of absence" status.

In regard to BEN MADDOW, film writer, Mr. RICHARD J. COLLINS, writer and self-admitted former CP member, advised SA [REDACTED], on February 14, 1951, that MADDOW was a member of the party in Hollywood during the 1940's and about 1947 or 1948 was a member of the same CP Writers Branch with COLLINS.

On March 5, 1957, BEN MADDOW voluntarily contacted the Los Angeles FBI Office and discussed his past CP affiliations with SA [REDACTED]. He admitted past membership but said he quit the party about 1949. He further advised he had appeared before the HCUA on February 14, 1957, and had cooperated freely in answering the Committee's questions regarding his knowledge of the CP.

COMMUNIST INFILTRATION OF  
HOLLYWOOD GUILDS AND UNIONS

None.

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The morning edition of the "Los Angeles Times," a local daily newspaper dated September 22, 1958, set forth in summary that a newspaper reporter had given director DON MUCHMORE (Director of California Museum of Science and Industry) the first word that MIKHAIL MENSHIKOV, Soviet Ambassador to the United States, was visiting the California Museum of Science and Industry. This article states that while everyone was hurrying around looking for MENSHIKOV, who was on a State Department tour, MENSHIKOV had emerged smiling from the basement of the museum where he had been observing a water exhibit. According to the article, MENSHIKOV seemed fascinated with the museum and impressed everyone as a very pleasant man.

INVESTIGATION OF COMMUNIST ACTIVITY  
IN HOLLYWOOD BY HCUA

None.

ASSOCIATION OF MOTION PICTURE PRODUCERS

None.

NEW YORK RAMIFICATIONS OF COMMUNIST  
INFILTRATION IN THE MOTION PICTURE INDUSTRY

None.

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ANTI-COMMUNIST ACTIVITY

None.

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MISCELLANEOUS

Former Communists and Suspects  
Currently Employed in the Film Industry

CARL FOREMAN

"Daily Variety," Hollywood trade publication, for September 11, 1958, noted that CARL FOREMAN had arrived in Los Angeles the day before from London to confer with Columbia Pictures regarding future production assignments.

"Daily Variety" on September 24, 1958, also noted that CARL FOREMAN is now one of the stockholders of a holding corporation called FICO (Financial Investment Company). FICO was formed to purchase stock of Columbia Pictures.

On October 27, 1958, T-5 advised that CARL FOREMAN has admitted past membership in the CP to representatives of the State Department, as well as the HCUA, but has never seen fit to disclose the identity of others he knew in the CP. FOREMAN has resided in England since 1952 where he has been connected with J. Arthur Rank Productions and makes occasional trips to the United States.

STERLING HAYDEN

The "Hollywood Reporter" for October 2, 1958, noted that STERLING HAYDEN, actor, was currently working on rehearsals for "Playhouse 90" television show.

On March 3, 1951, during an interview with HAYDEN, he admitted membership in the Los Angeles County Communist Party during 1946 when he was assigned to a party branch within the Hollywood film industry.

In April, 1951, HAYDEN testified as a cooperative witness at a public hearing of HCUA in Washington, D. C.

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MICHAEL BLANKFORT

— According to "Daily Variety," September 9, 1958, MICHAEL BLANKFORT had returned from Maine where he was doing research work for a story he is writing and producing for Columbia Pictures.

On February 24, 1953, during an interview with BLANKFORT by SAs [REDACTED] and [REDACTED] he admitted past affiliation with various organizations later officially declared subversive, but he denied ever having been a member of the CP, although he admitted his wife was. He also admitted meeting secretly in 1945 with EARL BROWDER in New York City for the purpose of seeking BROWDER's support of the candidacy of EVANS CARLSON for the United States Senate. He indicated that this meeting with BROWDER had been set up by Hollywood writer ALBERT MALTZ, who is referred to subsequently herein.

On November 10, 1958, MARTIN BERKELEY, Hollywood film writer and self-admitted former member of the CP organization in the film industry, advised SA [REDACTED] that as far as he knows MICHAEL BLANKFORT was never actually a member of the Party. BERKELEY recalled that he, BERKELEY, had once been assigned by the party to try to recruit BLANKFORT and that although he tried, BERKELEY was not successful.

LEE J. COBB

According to the "Hollywood Reporter" for October 20, 1958, LEE J. COBB, actor, is currently working for MGM studios on its film production "Party Girl."

MARTIN BERKELEY advised SA [REDACTED] on November 10, 1958, that COBB is a topnotch actor and has done extremely well in some important pictures in Hollywood in recent years.

On July 16, 1953, during an interview with COBB by SAs [REDACTED], and [REDACTED] COBB admitted he joined the CP in New York in 1940 and was a party member in

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GEORGE GLASS

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"Hollywood Reporter" for October 21, 1958, notes that film producer GEORGE GLASS, along with others, is considering the independent production of a film version of AP correspondent EDDY GILMORE's forthcoming novel based on his career as a newsman in Moscow, from where GILMORE is now barred.

On June 20, 1951, film writer LEO TOWNSEND and his wife, PAULINE, writers and both admitted former members of the CP in Hollywood from 1943 to 1947, advised that GEORGE GLASS, who at the time of the interview was Vice President of Kramer Productions, had been a member of the CP's organization in the film industry during the 1940's. The TOWNSENDS recalled, however, that GLASS had gotten out of the movement about 1946.

On October 4, 1958, T-5 recalled that GEORGE GLASS, motion picture producer-publicist, had voluntarily appeared under oath before the HCUA at Washington, D. C.; that he testified that although he had attended a number of discussion groups of the Communist Political Association (CPA) in 1945, he had had no intention of joining the CP or the CPA and that he never did. At the same HCUA hearing, however, CHARLES DAGGETT, former newspaperman and self-admitted former CP member, testified that GLASS not only had joined the CP in about 1945, but that he, DAGGETT, had attended several CP branch meetings at GLASS's home.

BURL IVES

"Daily Variety" for October 23, 1958, reported that IVES would co-star in a forthcoming film being produced for United Artists release.

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On December 9, 1948, according to T-11, another Government agency which conducts security investigations, a confidential source of T-11 described BURL IVES as a member of the CP whom he, the source, had recruited.

LLOYD BRIDGES

"Daily Variety" for October 3, 1958, notes that actor LLOYD BRIDGES, star of the television series "Sea Hunt," would appear on NBC-TV's "Steve Allen Show" on October 12, 1958.

According to information furnished by T-12 on August 3, 1944, and November 19, 1945, LLOYD BRIDGES was a member of the Actors Branch of the Los Angeles CP's organization within the Hollywood film industry during 1943-1944.

In 1951 during an interview with him by SAs [REDACTED] and [REDACTED] LLOYD BRIDGES admitted past membership in the CP, but he consistently refused to identify anyone else he knew in the party.

KENNETH MAC CLELLAND

During an interview with MAC CLELLAND by SA [REDACTED] and SA [REDACTED] on October 31, 1958, MAC CLELLAND identified himself as the art director of the DINAH SHORE TV show which emanates from NBC studios in Beverly Hills. He had been connected with this TV production for some time. MAC CLELLAND admitted that he was a member of the CP from 1941 to 1946 or 1947. He claimed he got out of the party at that time when he felt he was being "pushed" by the party to accept an assignment he did not want.

On November 12, 1958, T-13, former member of a CP branch in the Hollywood Section, recalled KEN MAC CLELLAND and his wife, CHARLOTTE, as active members of the Victory Branch in the CP's Hollywood Section about 1943. At that time MAC CLELLAND was employed in the studio industry.

EDWARD DMYTRYK

"Daily Variety" for October 22, 1958, noted that Twentieth Century Fox had just recently signed EDWARD DMYTRYK

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to a long-term, nonexclusive producer-director contract, calling for one picture a year.

DMYTRYK is further identified hereinafter as one of the so-called Hollywood 10.

Hollywood 10

JOHN HOWARD LAWSON

According to information from T-14 on November 10, 1958, LAWSON is currently engaged in a series of weekly lectures at 800 South Plymouth Boulevard in Los Angeles, since September 17, 1958. His talks deal with the theater, writings and plays. During these lectures, he deals with various plays in terms "of their significance for us today, their relationship to the ideas and forces that have shaped our world."



HERBERT BIBERMAN

On November 10, 1958, T-14 advised that HERBERT BIBERMAN, former motion picture director, is currently associated in a building construction firm located at 5927 Franklin Avenue, Los Angeles.

On July 15, 1958, by means of a suitable pretext a Special Agent of the FBI determined from BIBERMAN himself that he is not doing film work of any kind at the present time; that his last film directing job was in connection with the film "Salt of the Earth" produced by an independent company called Independent Productions Corporation (IPC). BIBERMAN said that IPC currently has a multi-million dollar antitrust suit pending against the film industry and others for conspiring to prevent the production and exhibition of "Salt of the Earth" in normal channels in the United States. BIBERMAN indicated that if this suit is successful, he and the others concerned with IPC may recoup some of their financial losses and, thereafter, may engage in further film production work.

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ALBERT MALTZ

According to information from T-15 in October, 1958, ~~ALBERT MALTZ~~, writer, has been living in Mexico City for some years.

T-16 advised on October 20, 1958, that ALBERT MALTZ came to Los Angeles from Mexico City in July, 1958, and is currently staying at 10824 Lindbrook Drive, an apartment hotel in West Los Angeles, where he is writing something he hopes to get produced on television.

On September 27, 1958, SA [REDACTED] caused a check of the Passport Office, U. S. State Department, Los Angeles, which revealed that since he has been in Los Angeles, ALBERT MALTZ has applied for and received a passport to go to Europe on or about August 1, 1958, for several weeks' travel.

Based on the information obtained from T-16 on October 20, 1958, however, MALTZ has not departed for Europe and is still in Los Angeles.

DALTON TRUMBO

MARTIN BERKELEY, Hollywood film writer and admitted former member of the CP organization in Hollywood, advised on November 10, 1958, that ~~DALTON TRUMBO~~ is now living in Los Angeles where he returned a few years ago from Mexico City. TRUMBO had left the United States for Mexico subsequent to serving a one-year sentence for contempt of Congress about 1950. According to BERKELEY, although TRUMBO is not openly employed in the film industry, he may be doing film scripts under someone else's name. BERKELEY had no specific evidence of this, however.

RING LARDNER, JR.

According to MARTIN BERKELEY, on November 10, 1958, ~~RING LARDNER, JR.~~, former Hollywood film writer, is living back east, either in Connecticut or New York, where he originally came from. He has not been connected with the Hollywood film industry for some years.

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ADRIAN SCOTT

On November 7, 1958, T-14 advised that during a recent personal contact with SCOTT, informant learned that SCOTT had returned from a trip of several weeks in Europe in September, 1958; that the trip abroad had been for the purpose of seeking "film work" but he was not successful. SCOTT currently resides in Van Nuys, California, and does free-lance writing but is not connected with the Hollywood film industry at this time.

ALVAH BESSIE

According to information from T-18 on September 15, 1951, ALVAH BESSIE, writer, left Los Angeles for San Francisco during that year and was last known to be the Assistant Information Director for the International Longshoremen's and Warehousemen's Union in San Francisco.

T-19 in February, 1952, reported that BESSIE was still affiliated with the CP and that his membership had been transferred from Los Angeles to San Francisco.

T-17 on August 1, 1957, reported that at an open meeting of the Santa Monica Club of the Southern California District, CP, DAN BESSIE, son of ALVAH BESSIE, led a discussion of a review of his father's book "The Un-Americans."

On June 18, 1958, T-17 advised that DAN BESSIE is a functionary of a CP club in the Santa Monica area and that at a recent meeting DAN BESSIE's father, ALVAH BESSIE, was referred to as "still one of us."

EDWARD DMYTRYK

EDWARD DMYTRYK, film director, was interviewed by SA [REDACTED] in March, 1951, at which time he admitted past membership in the CP, although he said he had already left the Party when he refused to testify before the HCUA in Washington, D. C., in 1947, as a result of which he served six months' jail sentence for contempt. As previously noted herein, DMYTRYK recently signed a long-term contract as producer-director with Twentieth Century Fox studios, calling for one picture a year.

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APPENDIX

CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS

An informant advised on June 16, 1958, that the Citizens Committee to Preserve American Freedoms was organized in Los Angeles, California, in January, 1952, for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoenaed to appear before the House Committee on Un-American Activities.

Since its establishment, the Citizens Committee to Preserve American Freedoms, in extending its scope, has worked for the abolition of all Congressional, State, and local committees investigating subversive activities and in the latter part of 1954 became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, Executive Secretary of the Citizens Committee to Preserve American Freedoms, is described by the informant as the "brains and energy" behind the organization.

The Citizens Committee-to Preserve American Freedoms is not a membership organization. It is an Executive Board with a large mailing list which builds up support behind particular issues rather than behind an organizational program.

Another informant advised on September 17, 1952, that FRANK WILKINSON was a Communist party member as of September, 1952.

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APPENDIX

HOLLYWOOD TEN

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RICHARD JAY COLLINS, 200 Acari, West Los Angeles, California, a self-admitted former member of the Communist Party (CP), who is currently employed as a screen writer in Hollywood, California, advised on April 27, 1955 that the "Hollywood Ten" was the popular name utilized by the press and public in referring to ten motion picture film personalities who were subpoenaed before the House Un-American Activities Committee in Washington, D. C. in the fall of 1947. As a result of these hearings, all of the ten individuals were cited and subsequently convicted for contempt of Congress and served prison sentences. According to COLLINS, all were or had been members of the CP in Hollywood, California.

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APPENDIX

INDEPENDENT PRODUCTIONS  
CORPORATION

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According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951, for the purpose of producing and distributing motion pictures.

An informant advised on June 16, 1958, that the Independent Productions Corporation's first and only film to date has been the controversial film, "Salt of the Earth," and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN, and PAUL JARRICO, who were, respectively, the writer, the director, and the co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist party in Hollywood. The Independent Productions Corporation has not produced any films since "Salt of the Earth," however, it continues to maintain a distributing office in Hollywood and has brought a multimillion dollar damage suit against major film producers and exhibitors for allegedly preventing exhibition of the film "Salt of the Earth" in the United States.

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